CATALOGUE
OF AN EXHIBITION OF

ETCHINGS, DRY-POINTS, AND A FEW DRAWINGS

BY

WHISTLER

WITH AN INTRODUCTION BY

JOSEPH PENNELL

FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

November 20th to December 15th, 1905

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WHISTLER AS AN ETCHER

By Joseph Pennell

WHISTLER was the greatest etcher and the most accomplished lithographer who ever lived. But to say so—to praise enthusiastically—is only to decry. To state things truly is only to overstate. For this is not the way of the critic who analyses and dissects, who records and distorts, and who makes a great momentary notoriety for himself and has no real effect upon the one criticized. It is of him the Master said, "Je n'en vois pas la nécessité."

I know it will be objected at once that Whistler did not produce such plates as the Hundred Guilder, the Three Trees, the Descent from the Cross, the Christ before Pilate. He did not, and the reason is simple. It is not the fashion nowadays to do so, and more than this, there is no reason why he should. When Rembrandt lived it was the fashion to illustrate biblical subjects, and he did so extraordinarily well. It was also the fashion to evolve classical compositions, and he did this amazingly. I probably should not say the fashion, but the tradition, a more appropriate word that expresses much better what I mean. Whistler was the faithful follower of some traditions, but not of others. He saw no necessity for doing large plates for the benefit of the collector, or of putting on his plates, whether large or small, Londoners performing Miracle Plays. For him, nature, the nature that was all about him, was beautiful enough, interesting enough, suggestive enough—finer far than any faked-up composition. On the other hand, if some of the scriptural prints are esteemed as Rembrandt's greatest by collectors—they are

his most important in size—they appeal less to artists, for they were really pot-boilers, though magnificent. Whether Whistler could have used his etching needle for the same ends I have no means of knowing; I only know that he did not, that he never made a pot-boiler—a composition if you like—and that he protested against the large plate, "the huge plate is an offence." He may, therefore, be best compared with Rembrandt for his treatment of just those subjects which both artists etched because they loved to etch.

I am not a cataloguer: the clerk who sets down facts and figures wrongly in a book, so that another clerk may come along and make a still larger book by correcting the first clerk's mistakes and filling up his omissions, just as they do in the City, from which he mostly escapes; nor do I wish to pose as an historian of art. I do not pretend to know the order in which Rembrandt etched his plates, though with half an hour's cramming—and I have the materials round me—I could get these facts up. It is more interesting to compare, when comparison is possible, and to prove, as I stated at the beginning, that Whistler is the greatest etcher who ever lived. I have not compared him with Hollar, with Callot, or with Méryon, for they were not etchers as Rembrandt and Whistler were. But look at Rembrandt's prints made, I do not know whether with Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it. Or take Rembrandt's Mill, his studies of old houses, and then turn to Whistler's Dutch series, or the Thames set, or the Venetian prints, if you can find them—only no museum has a complete collection—it becomes evident at once who was the greater artist. The older master is conservative and mannered; the modern master, respecting all the great art of the past, is gracious, and sensitive, and per-

fectly free. Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the Soupe à Trois Sous, or the Mère Gérard, or fifty others? And when one comes to think of it, there are, as for instance in those dark alleyways of the Venetian set, or the Kitchen of the French series, passages of luminous shadow which Rembrandt never approached in the Burgomaster Six or in any similar subject. Compare the construction of the Mill of Rembrandt with the construction of the warehouses in the Black Lion Wharf, or the Unsafe Tenement, and it will soon be seen who was the greater craftsman. And so it goes all the way through.

And Whistler added a new scientific method to the art of etching, that of painting on the copper plate with the needle. Who before had ever shown the richness which a copper is capable of yielding without mechanical work, without stupid cross-hatching? Nobody. And yet he never transgressed a single one of the laws which the other great etchers and he himself had laid down. And this is where the marvel of it comes in. The whole of Whistler's art was a growth and a definite development, but it was, from the first, perfect in its own way. There are in the French set, prints, like the night scene in the Alsatian village, called Street at Saverne, which are as good as any that ever came after. And if looked at carefully —I confess I never saw this until Whistler showed it to me once, in a rage because I had not seen his intention — the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. Later, his work became simpler, and in his yet unpublished Parisian series of little shops, scenes on the Boulevards and in the Gardens, he carries on the same idea of painting with exquisite line. One of the most interesting, I think, of all his coppers is the Adam and Eve Tavern, in which the earlier manner is being broken away from and his final method is taking its place; both the styles harmonizing perfectly. I know little, and can say less, of the states of his plates,—and I believe he himself knew little more about them,— how many were printed,

whether they exist or not, or what has become of the coppers. All I do know is that in the case of the Thames set, long after Whistler or Delâtre — I am not sure which—had pulled a certain number of proofs, long after the plates had been steeled and regularly published, about 1871, and later still, after a Bond Street dealer had been selling them in endless numbers to artists for a few shillings each, the idea was suggested to another dealer that he should purchase the copper plates, remove the steel facing, and, if they were in condition, print as many as the plates would stand, or, if they were not, destroy the plates and sell them, for even Whistler's destroyed coppers have a value. The experiment was tried, and extraordinarily fine proofs were obtained. I believe collectors resented this very much, but artists rejoiced, and the world is the richer by a number of splendid examples of the master.

It is scarcely necessary to refer in detail to the different series, beginning with the French set, then the Thames, the two Venetian; really the only ones that have been published. Yet there are also the plates done in Holland, which I think have never all been publicly seen in England or America. A few were exhibited in the second International in London, in 1899, where were also shown most of the prints of the Naval Review, 1887. There is also a Belgian set, but I do not think it, either, has been shown often. Then there is the series made in the French provinces, and, finally, a number were done in Paris and the suburbs in 1892 and 1893. But all his life Whistler was working on copper, and no man living, at the present time, has any idea how many etchings he made. All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished.

New York, October, 1904.

CATALOGUE

CATALOGUE

ETCHINGS AND DRY-POINTS

1 **Whistler's First Plate.** Not catalogued by Wedmore (who had not seen it) but mentioned in his introduction, page 11.

Done for the United States Coast Survey.

2 **La Rétameuse.** (Wedmore No. 5.)
One of the French set.

3 **En Plein Soleil.** (Wedmore No. 6.)
Impression of the first edition on white India paper.

4 **The Same.** Another impression, also of the first edition, but printed on warm yellow India paper.
One of the French set.

5 **The Unsafe Tenement.** (Wedmore No. 7.)
One of the French set.

6 **The Dog on the Kennel.** (Wedmore No. 8.)
"'While Whistler was etching the preceding plate — *The Unsafe Tenement* — the dog,' says Mr. Avery, 'jumped up on to the kennel, and Whistler stopped his work on the larger plate to make this one.'"
Frederick Wedmore, *Whistler's Etchings*, p. 8.

7 **La Mère Gérard.** (Wedmore No. 9.)
One of the French set.

8 **Street at Saverne.** (Wedmore No. 11.)
"There are in the French set prints, like the night scene in the Alsatian village, called *Street at Saverne*, which are as good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates."
From the Introduction by Joseph Pennell.
One of the French set.

9 **Little Arthur.** (Wedmore No. 13.)
One of the French set.

10 **La Vieille aux Loques.** (Wedmore No. 14.)
This plate, the *Kitchen*, *La Marchande de Moutarde*, the *Street at Saverne*, and the *Rag Shop* are the finest of the very early plates, and, as Mr. Pennell says in speaking of the *Street at Saverne*, they are as fine as anything that came after.
One of the French set.

11 **The Rag Gatherers'.** (Wedmore No. 17.)

"A fine plate executed during the same period is *The Rag Gatherers* — a squalid interior with two figures at the back, very suggestive and powerful in effect."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

One of the French set.

12 **Fumette.** (Wedmore No. 18.)

13 **The Kitchen.** (Wedmore No. 19.)

Superb impression of the first state, on warm yellow India paper.

"The kitchen is flooded with sunshine, like a chamber of De Hooch's."

Frederick Wedmore, *Whistler's Etchings*, p. 26.

"There are, as, for instance, in those dark alleyways of the Venetian set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject."

From the Introduction by Joseph Pennell.

One of the French set.

14 **A Little Boy.** (Wedmore No. 22.)

Done as a portrait of Seymour Haden the younger.

15 **Seymour.** (Wedmore No. 23.)

Also a portrait of Seymour Haden, Junior.

Very early impression. There is a scratch to the left of the boy's cap, which is only to be seen in a few of the earliest proofs.

16 **Annie Seated.** (Wedmore No. 24.)

"One of the most beautiful of the many portraits of Miss Annie Haden."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

First State. Before the shading below the skirt of the child's frock. On the lower margin of this impression is written in pencil, "Annie Haden, 1859," in Sir Seymour Haden's handwriting.

17 **The Same.** Second State. With this shading and with the name "Annie" in dry-point.

18 **The Music Room.** (Wedmore No. 26.)

The three figures are portraits of Sir Seymour Haden (at the left), Lady Haden, and Mr. Freer. First State. There is no indication of fingers on Sir Seymour's right hand.

19 **The Same.** Second State. The fingers are sketched in.

20 **Soupe à Trois Sous.** (Wedmore No. 27.)

21 **Bibi Valentin.** (Wedmore No. 28.)

22 **Reading in Bed.** (Wedmore No. 29.)

First State.

23 **The Same.** Second State.

24 **Bibi Lalouette.** (Wedmore No. 30.

"A charming study of a boy sitting on a sloping bank."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."

Frederick Wedmore, *Whistler's Etchings*, p. 30.

25 **The Wine Glass.** (Wedmore No. 31.)

"A marvellous little still-life study, entitled *The Wine Glass*, also done at this time, may be compared with Rembrandt's *Shell*."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

26 **Greenwich Park.** (Wedmore No. 33.)

This and the *Dam Wood* are almost the only landscapes to be found in Whistler's work. They are interesting as illustrating his earlier and later method of treating a class of subject which was so unusual with him.

27 **Nursemaid and Child.** (Wedmore No. 34.)

The rare First State. The nursemaid has a "*nez retroussé*." It is in this state that Mr. Wedmore says she is somehow "a pleasanter young woman." The First State of this plate has frequently been described as the Second, and *vice versa*.

28 **Thames Warehouses.** (Wedmore No. 35.)

One of the Thames set.

29 **Westminster Bridge.** (Wedmore No. 36.)

One of the Thames set.

30 **Limehouse.** (Wedmore No. 37.)

One of the Thames set.

31 **Tyzac, Whiteley & Co. (Eagle Wharf.)** (Wedmore No. 39.)

One of the Thames set.

32 **Black Lion Wharf.** (Wedmore No. 40.)

"Mr. Whistler's plate, *Black Lion Wharf*, or *The Black Lion*, a reproduction of which is, I believe, to be published in to-day's *Chronicle*, is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series*, etched by the master some thirty-five years ago."

February 22, 1895.

Joseph Pennell, in a letter to the London *Daily Chronicle*,

One of the Thames set.

33 **The Pool.** (Wedmore No. 41.)

One of the Thames set.

34 **Thames Police.** (Wedmore No. 42.)
One of the Thames set.

35 **'Longshoremen.** (Wedmore No. 43.)

36 **The Lime-Burner.** (Wedmore No. 44.)
One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him — that of a vista seen through a frame. Later examples of it are: *The Traghetto*, *The Beggars*, *Doorway and Vine*, *San Biagio*, and perhaps the last and frankest expression of all, *The Garden*. In these plates the foreground and middle distance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and usually brilliantly lighted distance.

37 **Billingsgate.** (Wedmore No. 45.)

38 **Landscape with a Horse.** (Wedmore No. 46.)

39 **Becquet. (The Fiddler.)** (Wedmore No. 48.)
Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer."
One of the Thames set.

40 **Fumette's Bent Head.** (Wedmore No. 51.)
A very scarce dry-point of the middle period. It seems probable that it is really a portrait of "Joe."

41 **Rotherhithe.** (Wedmore No. 60.)
Trial proof, from Philippe Burty's collection.
"One or two trial proofs at the British Museum and at Mr. Stopford Brooke's, with the hull of the beached boat quite white — in other words, not indicated."
Frederick Wedmore, *Whistler's Etchings*, p. 43.

42 **The Same.** The hull of the beached boat drawn in.
"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."
T. R. Way, *The Art of J. McNeill Whistler*, p. 69.
One of the Thames set.

43 **The Forge.** (Wedmore No. 63.)
"This audacious dry-point."
Frederick Wedmore, *Whistler's Etchings*, p. 44.
One of the Thames set.

44 **Vauxhall Bridge.** (Wedmore No. 66.)
"The foreground is a spirited confusion of barge, sails, masts, and cordage."
Frederick Wedmore, *Whistler's Etchings*, p. 45.

45 **Millbank.** (Wedmore No. 67.)
One of the Thames set.

46 **The Little Pool.** (Wedmore No. 72.)
Trial proof with writing at the bottom, but before the sky, and before the shading in the water.

47 **The Same.** Trial proof with the writing, the sk added.

48 **The Same.** The writing effaced.
One of the Thames set.

49 **The Tiny Pool.** (Wedmore No. 73.)

50 **Little Smithfield.** (Wedmore No. 78.)
"On either side there recede into the distance the quaint timber houses of a narrow London lane, the woodwork wonderfully indicated."
Frederick Wedmore, *Whistler's Etchings*, p. 49.

51 **Cadogan Pier.** (Wedmore No. 79.)
"*Cadogan Pier*, which may be compared with the lithograph entitled *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when 'a common greyness silvers everything.'"
T. R. Way, *The Art of J. McNeill Whistler*, pp. 73, 74.
One of the Thames set.

52 **Old Hungerford Bridge.** (Wedmore No. 80.)
"The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."
T. R. Way, *The Art of J. McNeill Whistler*, p. 71.
One of the Thames set.

53 **Chelsea Bridge and Church.** (Wedmore No. 85.)
One of the Thames set.

54 **The Model Resting.** (Wedmore No. 87.)
Trial proof, undescribed by Wedmore, with the monogram, but before the horizontal lines in the background, near the left shoulder of the figure.
"An elegant and rare dry-point."
Frederick Wedmore, *Whistler's Etchings*, p. 49.
From the Menpes collection.

55 **The Same.** This horizontal shading has been added.
Also from the Menpes collection.

56 **The Velvet Dress.** (Wedmore No. 91.)
"The heavy folds into which velvet must fall are indicated by but a very few touches. Round the neck a ruff is seen, and that and the hair are drawn with Whistler's peculiar delicacy. . . . This scarce dry point is a portrait of Mrs. F. R. Leyland."
Frederick Wedmore, *Whistler's Etchings*, p. 53.
Impression from the Menpes collection.

57 **Elinor Leyland.** (Wedmore No. 95.)
Superb impression from the Menpes collection.

58 **Tatting.** (Wedmore No. 98.)
This is also a study of one of the Leylands.

59 **The Desk.** (Wedmore No. 104.)

"It is a slight unfinished dry-point of which Mr. Menpes has a good proof."

Frederick Wedmore, *Whistler's Etchings*, p. 53.

From the Menpes collection.

60 **The Boy.** (Wedmore No. 109.)

One of the rarest pieces of the "middle period." Trial proof before the arms were shaded.

61 **The Dam Wood.** (Wedmore No. 120.)

See the note on Greenwich Park, No. 26.

"A study of slender young trees, with a few leaves left in the late autumn. Mr. Avery has the first proof of this rare, slight, and most suggestive dry-point, done in 1875. The Dam Wood is near Speke Hall."

Frederick Wedmore, *Whistler's Etchings*, p. 61.

Also see Wedmore, *Etching in England*, p. 36.

Trial proof before the monogram. From the Menpes collection.

62 **From Pickled Herring Stairs.** (Wedmore No. 137.)

63 **St. James's Street.** (Wedmore No. 140.)

From the McGeorge collection.

64 **Battersea Bridge.** (Wedmore No. 141.)

"One of the noblest, most spacious, most refined of Mr. Whistler's visions of the Thames."

Frederick Wedmore, *Whistler's Etchings.*

65 **The 'Adam and Eve' Tavern, Old Chelsea.** (Wedmore No. 144.)

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."

From the Introduction by Joseph Pennell.

66 **The Little Putney.** (Wedmore No. 146.)

". . . I thought it gave extraordinarily, in its considered slightness, the sense of spaciousness and sunshine."

Frederick Wedmore, *Whistler's Etchings*, p. 69.

67 **Hurlingham.** (Wedmore No. 147.)

Trial proof full of added pen-drawing by Whistler.

68 **Fulham.** (Wedmore No. 149.)

69 **The Little Mast.** (Wedmore No. 151.)

One of the Venice set.

70 **The Piazzetta.** (Wedmore No. 155.)

One of the Venice set.

71 **The Traghetto.** (Wedmore No. 156.)

Trial proof before the body of the seated figure at the left of the table was clearly defined.

One of the Venice set.

72 **The Riva—Number One.** (Wedmore No. 157.)

One of the Venice set.

73 **The Beggars.** (Wedmore No. 159.)
Superb proof from the Menpes collection.
One of the Venice set.

74 **The Mast.** (Wedmore No. 160.)
Trial proof. Before the figure at the right was finished. From the Rawlinson collection.

75 **The Same.**
Finished State.
One of the Venice set.

76 **Doorway and Vine.** (Wedmore No. 161.)
Early trial proof, "*à l'eau forte pure.*" That is to say, the plate at this stage contains practically no dry-point work.
From the Menpes collection.

77 **The Same.**
The entire plate has been carefully worked over with fine dry-point, giving a very different effect.
One of the "Twenty-six Etchings."

78 **The Wheelwright.** (Wedmore No. 162.)
One of the "Twenty-six Etchings."

79 **San Biagio.** (Wedmore No. 163.)
Early trial proof from the Menpes collection, before the additional shading at the left and before the shadow under the archway was reworked.
One of the "Twenty-six Etchings."

80 **Bead-Stringers.** (Wedmore No. 164.)
One of the "Twenty-six Etchings."

81 **Turkeys.** (Wedmore No. 165.)
Very early impression from the Menpes collection.
One of the "Twenty-six Etchings."

82 **San Giorgio.** (Wedmore No. 167.)
Trial proof before the monogram.
One of the "Twenty-six Etchings."

83 **The Long Lagoon.** (Wedmore No. 169.)
Trial proof before the monogram.
"Faint, of considered slightness, without light and shade, the effect is like that of a silver point."
Frederick Wedmore, *Whistler's Etchings*, p. 78.
One of the "Twenty-six Etchings."

84 **The Bridge.** (Wedmore No. 171.)
Early trial proof before the butterfly was burnished out.
From the Menpes collection.

85 **The Same.**
The butterfly is still to be seen. This impression is printed in browner ink than the preceding, and there is a "couche" of ink toward the bottom.
One of the "Twenty-six Etchings."

86 **Upright Venice.** (Wedmore No. 172.)
Early trial proof before the foreground.

87 **Little Court.** (Wedmore No. 173.)
One of the "Twenty-six Etchings."
From the Menpes collection.

88 **Lobster-Pots.** (Wedmore No. 174.)
One of the "Twenty-six Etchings."

89 **The Balcony.** (Wedmore No. 177.)
Trial proof before the shading back of the seated figure in the balcony. From the Menpes collection.
"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as the *Palaces* or the *Doorway*."
Frederick Wedmore, *Whistler's Etchings*, p. 80.
One of the "Twenty-six Etchings."

90 **The Fishing-Boat.** (Wedmore No. 178.)
Trial proof. The coat of the man in the boat is in outline.
One of the "Twenty-six Etchings."

91 **Ponte Piovan.** (Wedmore No. 179.)
Trial proof before the new work at the lower right corner and on the wall at the left just above the bridge.

92 **The Same.** Impression with this additional work.
From the Rawlinson collection.
One of the "Twenty-six Etchings."

93 **Long Venice.** (Wedmore No. 182.)
Early impression from the Menpes collection.
In later impressions there is further horizontal shading in the clouds at the right and a scratch appears in the water at the bottom.
One of the "Twenty-six Etchings."

94 **Lagoon: Noon.** (Wedmore No. 186.)
One of the "Twenty-six Etchings."

95 **The Smithy.** (Wedmore No. 197.)
Early trial proof from the Menpes collection. The white space at the right was later filled with additional work.

96 **Dordrecht.** (Wedmore No. 200.)
From the Menpes collection.

97 **A Sketch on the Embankment.** (Wedmore No. 211.)
From the Menpes collection.

98 **The Menpes Children.** (Wedmore No. 212.)
"A vivacious sketch of children on a lawn."
Frederick Wedmore, *Whistler's Etchings.*
From the Menpes collection.

99 **T. A. Nash.** (Wedmore No. 215.)
One of the prettiest of the later London plates.

100 **Putney—Number Three.** (Wedmore No. 226.)

101 **Petticoat Lane.** (Wedmore No 230.)

102 **St. James's Place.** (Wedmore No. 232.)

103 **Cutler's Street.** (Wedmore No. 234.)
This impression bears at the back, "Cutler's Street, Houndsditch," in Whistler's writing, signed with the butterfly.

104 **The Bucking Horse.** (Wedmore Supplement No. 290.)

105 **Rue des Bons Enfants, Tours.**
(Wedmore Supplement No. 320.)

106 **Boats, Dordrecht.** (Undescribed by Wedmore.)
From the Menpes collection.

107 **Little Dordrecht.** (Undescribed by Wedmore.)
From the Menpes collection.

108 **The Little Wheelwright.** (Undescribed by Wedmore.)
From the Menpes collection.

109 **Shipping, Venice.** (Undescribed by Wedmore.)

LITHOGRAPHS

110 **Chelsea Rags.** Milkman's Row. (Way No. 22.)

111 **Nude Model Resting.** (Way No. 47.)
"The beautiful modelling of this figure shows again the most masterful use of the stump."
T. R. Way, *Mr. Whistler's Lithographs*, p. 33.

112 **The Terrace, Luxembourg.** (Way No. 55.)

113 **Late Picquet.** (Way No. 57.)

114 **La Robe Rouge.** (Way No. 68.)

115 **"Guy Fawkes's Day."** The 5th of November.
(Way No. 97.)

116 **A Norman Provincial Street,** probably in Dieppe.
Mr. T. R. Way, author of the catalogue of Whistler's lithographs, has inscribed upon this proof: "Drawn on transfer paper about 1879, transferred to stone 1904." This print will not be published and is not for sale.

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117 A very small and slight lithograph, apparently representing children seated in the street. This little print is exhibited under the same conditions as the preceding number.

118 A frame of ten early pencil sketches which were given to his niece, Mrs. Thynne (*née* Annie Haden), by Whistler, after she had posed for him as a child. Her own portrait appears in the lower middle sketch. Two of these studies are signed by Whistler, and five of them bear the names of the several localities, written in Whistler's handwriting.

These ten sketches were shown at the London Exhibition of 1905. (See the catalogue, page 72, No. 207.)

119 **Sketch of a Gown. Pastel.**

120 **Study of a Boy. Black Chalk.**

121 **Pencil Sketch of the Peacock Room.**

This little sketch, drawn on the back of a bill of fare, bears the following inscription in the handwriting of the artist Ludovici:

"Whistler's sketch of the Peacock Room, to give me an idea of it. Done at Frascati's, 17th Dec^r. 1898. (signed) A. Ludovici."

This drawing was No. 123 of the London Exhibition of Whistler's works, made after his death. (See page 207 of the London catalogue.)

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122 Photograph of clay model for the terra-cotta head of Whistler in the front of No. 4 East 39th Street.

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123 Portrait of Major George W. Whistler of the United States Army, the father of the artist. A very rare lithograph which served as frontispiece to the privately issued monograph on Major Whistler.

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